

THE LUTE.

A MONTHLY JOURNAL OF MUSICAL NEWS.

EDITED BY LEWIS THOMAS.

No. 122.]

Registered for Transmission Abroad.

FEBRUARY I, 1893.

[PRICE 2d.; POST FREE 2½d.]

Annual Subscription, Post Free, 2/6.

MR. C. LEE WILLIAMS.

It would be difficult to estimate rightly the value of services rendered to music by organists, past and present, of our Cathedrals. To some of them we have been indebted for compositions which until recently were, saving glees and madrigals, the only important things we had to represent the English school of music. True it is, those authors were for the most part conservative in their notions of art, but thereby has been preserved not a little of the solemnity of style which distinguished the works of the musical fathers of our Church. Amongst composers of the present day who are successfully continuing the traditions of the Cathedral school, Mr. Charles Lee Williams, organist of Gloucester Cathedral, holds a prominent position. The subject of this brief sketch, the fifth son of the Rev. David Williams, Rector of Alton Barnes, Wiltshire, and formerly of Llanspythdyd, near Brecon, was born in 1852.

Having in early boyhood displayed musical talents of an exceptional kind, Lee Williams was placed in the choir of New College, Oxford. During the four years he there served as chorister, he availed himself of the educational advantages afforded by daily practice of the vocal art. By means of knowledge thus gained, he has had the honour of having his name placed on the roll of successful and famous men who started on their professional career in the capacity of chorister. Before the breaking up of the boy's treble voice, his music master, Dr. G. B. Arnold, had left New College to fill the post of organist at Winchester Cathedral. When finally released from duties at Oxford, Lee Williams resorted to Winchester in order to become an organ pupil of Dr. Arnold. In addition to lessons in private from the master, the lad in due time enjoyed the privilege of playing the organ in public at daily services in the Cathedral. It is by serving, so to speak, an apprenticeship in public that a youth, first in the choir and afterwards in the organ loft or chamber, acquires practical knowledge that cannot be obtained elsewhere.

So rapidly did Lee Williams advance toward proficiency, that at the early age of fifteen years he received the appointment of organist to the parish church of Ovington, near Winchester. Five years later he was induced to leave the Cathedral city and its neighbourhood for Torquay. But after officiating for three years in that town as organist of Upton Church, he accepted the offer of an appointment as organist and tutor at St. Columba's College, Ireland. The duties Mr. Lee Williams had to perform were of a more varied, if not of a more responsible, character than those previously undertaken. It was there that he was happily led by circumstances to pursue with renewed ardour the study and practice of composition. For the services held in the chapel he wrote works which have not proved ephemeral, since they are to this day in frequent use in the college. During his residence there he wrote the exercise by which he obtained the degree of Bachelor of Music subsequently conferred on him by the Oxford University.

In answer to an unexpected call from Dr. Arnold, who was seized with illness, Mr. Lee Williams left Ireland to deputize for his former master at Winchester Cathedral. On Dr. Arnold's recovery Mr. Lee Williams bent his steps not towards Ireland, but Wales, the land of his race. The post of organist was vacant at Llandaff Cathedral, and it was not without a good prospect of being successful in his application for the berth that he repaired thither, seeing that his father's brother, the Very Rev. Thomas Williams, happened at the time to be Dean of Llandaff.

Usually, an organist, lucky enough to obtain a Cathedral appointment, is in the habit of settling down without a thought of removing from the quiet old city of his adoption. It was not so, however, with Mr. Lee Williams when taking up his quarters at Llandaff. True, it is, he entered upon his duties in choir and practice-room with an ardour that knew no abatement, yet he was not inclined for all that to turn a deaf ear to any alluring voice coming from afar.

So it happened in 1882, whilst in the midst of his occupations, that he heard and gave heed to a voice inviting him to Gloucester to become a candidate for the post of organist rendered vacant in the Cathedral of that City by the resignation of Mr. C. Harford Lloyd. Of course, there were able competitors, but, as the qualifications of Mr. Lee Williams outweighed those of any other candidate, the musician from Llandaff was by the Dean and Chapter unanimously elected. There was not, however, perfect agreement outside the Chapter. No one could with fairness take exception to his playing, since his mode of accompanying and directing the choir was in accordance with that adopted by a former organist, the renowned Dr. Samuel Sebastian Wesley. Still, there were some who maintained that Mr. Lee Williams was too young to act as conductor at the triennial festivals.

At the "music-meeting" in the following year, the test was applied to Mr. Lee Williams with a result that for ever silenced objections. At the first performance in the nave of the Cathedral it was seen that he possessed the gifts and acquirements necessary to a leader of musical battalions. It is gratifying to know that the success he then achieved has not been impaired by any error on his part at subsequent festivals. At all times music in a Cathedral sounds strangely impressive and solemn, but when performed by a full band and chorus the effect is sublime. According to time-honoured regulations the flood-gates of harmony were opened only in the festival week. Naturally enough many were dissatisfied with an arrangement that deprived them for three years of this enjoyment. At length, Dr. Butler, the Dean, in 1886, suggested the propriety of giving musical performances more frequently in his Church. The liberal idea was taken up with enthusiasm by the organist, who was on the instant ready with a scheme which had the double merit of being artistic and practical. He proposed to hold an annual series of twelve "Recitals," to commence in November and end in March, the programme on each occasion to be made up of two popular hymns to be sung by the people; vocal and instrumental solos; together with choruses and anthems to be rendered by a voluntary choir of a hundred amateurs. "Do not," said Dr. Butler, "select music which cannot be appreciated by the poorer classes;" and in carrying out his instructions Mr. Lee Williams has provided themes by Beethoven, Bach, Handel, Spohr, Weber and Mendelssohn, which have not failed to reach the heart of the crowd of listeners. For six years these "Recitals" have afforded delight to citizens both of high and of low degree.

Mr. Lee Williams, not resting satisfied with the performance of duties in the Cathedral, has exerted himself to the advantage of the musical institutions of the city and county. Finding that the musical resources of the district were being frittered away by contending sections, he set himself the task of uniting them into one body. Chiefly by his personal influence the Choral Society has been amalgamated with the Philharmonic and Orchestral Society, with the result that under his direction performances of oratorios and other classical works have been given with unwonted effect. As conductor of the



Gloucester Madrigal Society, Mr. Lee Williams is helping to spread a knowledge of compositions which delighted our forefathers. Amateurs of culture regard the singing of those ancient themes as most useful practice at a time like the present, when a healthy taste in art is assailed on all sides by gaudy and alluring devices. Mr. Lee Williams has also organised a Festival Class, which meets in summer to prepare music selected for the festival in the ensuing autumn at one or other of the three cities.

Mr. Lee Williams is taking high rank as a composer of sacred music. For the Church he has written "Services," which, while retaining the cherished characteristics of early settings, are not without melodious phrases of a modern type. The dextrous blending of old and new is still more favourably seen in his anthems, "Thou wilt keep him," "The souls of the Righteous," "To Thee, O Lord," and "Blest be the Lord." The quaintness and simplicity of ancient song are apparent in his carols, "While the Shepherds Watch," "Christ was born," "See the Morning Star," and "Good King Wenceslas," while freedom and vigour distinguish the music of his part-songs, "If doughty deeds," and "Ye Mariners of England." Amongst the most effective instrumental pieces by Mr. Lee Williams, are a gavotte for strings, and a minute for pianoforte.

For the Gloucester Festival of 1889, Mr. Lee Williams composed a cantata, entitled *The Last Night at Bethany*, the libretto being by Mr. Joseph Bennett. With unflinching judgment and ability the writer prepared a book which, while keeping to the form of the German church cantata, contained subjects and scenes of a most affecting character. For their illustration, artistic skill, regulated by a sense of propriety, was needed. Happily, it was found that tenderness and reverence were the prevailing attributes of the music provided by Mr. Lee Williams. Cordially received on its introduction, the work has since been included in the repertory of choral societies in London and the provinces. At the Gloucester Festival of last year, a cantata of a similar description, entitled *Gethsemane*, written by Mr. Joseph Bennett and composed by Mr. Lee Williams, was performed. The new work was received by the public with favour, and by connoisseurs with well-nigh unqualified approval. From one able to produce music admirable in construction and tender in expression, a series of works of the utmost value may be expected.

In 1886 Mr. Lee Williams was married to Miss A. G. Price, daughter of the late Mr. W. P. Price, the Railway Commissioner, and formerly M.P. for Gloucester.

CURRENT NOTES.

IN the first week of the year musical interest was centred in the doings of the Incorporated Society of Musicians, then holding in London its eighth annual conference. On Monday evening, January 2nd, the general council received the members at the Midland Hotel, where, after interchanging congratulations, they settled down to enjoy a musical entertainment, preluded by a lecture by Mr. Ames on the advantages of the Janko keyboard. On the following morning the conference was formerly opened in the Mansion House by Sir Joseph Savory, who, on behalf of the Lord Mayor, extended a cordial welcome to the four hundred members representing on that occasion the Society.

Sir John Stainer read a paper on "Technique and Sentiment." In his address he asked his brother teachers whether they were sufficiently careful to maintain the necessary balance between technique and sentiment in the training of scholars. His own experience was this—that in watching the career of students he had often been moved to admiration by the technical skill displayed; but admiration ceased on finding that technique was regarded as the end and not as the means of giving expression to an innate sentiment. Who was to blame—the pupils or the teachers? He feared the tendency of our national education was to suppress artistic sentiment. Students of ability, he contended, would profit more by

instruction in privacy than by class lessons. To quicken artistic feeling they should be advised to enter upon a course of study including such subjects as sculpture, poetry, painting, philosophy, and mathematics.

In the afternoon of the same day Mr. J. A. Hopkins gave a performance on the spinet and the harpsichord in illustration of a paper written by him on the history of those ancient instruments, and read on this occasion by Mr. W. H. Cummings.

At the meeting on Wednesday morning, Dr. A. C. Mackenzie gave an address, in which he declared that formerly no other profession was so badly regulated as their own. It was worth while, he said, to examine the improved conditions under which the musical profession was now working, and to ask whether pupils were qualifying themselves outside and beyond the study of their own special branch and department to take their places in the world with credit to themselves and to the profession generally. Whilst admitting there were many signs of improvement, he felt bound to confess that much remained to be done in that direction. Music was fast becoming part and parcel of the daily life of all classes, and if the professional musician wished to improve, or even to keep, his present position, he must realize the fact that his art was being practised and cultivated by others besides himself. What musicians had to do was to endeavour to fit themselves for their work by the absorption of as much general knowledge as they could in order to meet the cultured amateurs on an equal footing. That was the real question now before them.

Mr. H. W. Carte addressed the meeting on the "Registration of Musicians." He contended that some protective measures, as in the case of the medical and the legal professions, were imperative. Mr. Carte's proposals were deemed by some present to be of an aggressive character, and therefore mischievous. On Thursday the members, after visiting the Temple Church, St. Bartholomew's Priory Church, and the Charterhouse, went in a body to the Royal Normal School of the Blind at Upper Norwood, where they were addressed by the principal, Dr. Campbell, the subject being "The Musical Education of the Blind." On Friday, the last day of the conference, Mr. Roedel, of Bristol, addressed the members on the subject of "Girl Pupils and their Teachers." In the evening a banquet was held in the Midland Hotel.

Mr. JOHN BOOSEY, the enterprising music publisher, died on Friday, the 13th ult., at his residence at Ealing. For the last few years he had been suffering from paralysis, which prevented him taking an active part in the business of his firm. Formerly, when proprietor of the *Musical World*, he displayed in occasional articles literary talent of no mean order.

SEÑOR SARASATE gave an orchestral concert on Monday afternoon, January 9th, when St. James's Hall was crowded with admirers of the great artist. They were privileged to hear a rendering of the solo part in Max Bruch's third violin concerto, which, for beauty of phrasing, purity of tone, and force of expression, has never on any occasion been equalled by the performance of the work by any other artist. Señor Sarasate also played the introduction and rondo capriccioso by Sant-Saëns, together with pieces in the Spanish style of his own composition or arrangement. Sir William Cusins was the conductor of the orchestra, the overtures interpreted being Mendelssohn's *Isles of Fingal* and Rossini's *Guillaume Tell*. Grieg's suite, *Peer Gynt*, so delighted the audience as to incite them to encore two of the movements.

A PIANOFORTE recital was given by Mr. Aguilar on Thursday afternoon, January 5th, at Erard's Rooms. The esteemed pianist was assisted in the performance of a programme, which included several compositions of his own, by his clever pupil, Miss Agnes Crookenden.

IN this "unmusical country" audiences are in the habit of making known their disapproval of the performance of

a piece by receiving it in silence. They are content to leave the task of condemnation in the hands of the professional critic who, generally speaking, is not apt to err on the side of severity. An Italian audience, however, does not wait for the journals, but on the instant inflicts punishment on the wrong doer. After an indifferent performance on the 6th ult., at "La Scala," Milan, of Verdi's *Rigoletto*, in which the veteran composer took part, the subscribers and general public behaved in a harsh and boisterous manner. Determined that a new ballet, which had on a previous evening excited their wrath, should not proceed, they, after Verdi had quitted the theatre, rose from their seats, yelling and screaming, "Basta, basta"; while occupants of the stalls surrounded the conductor's chair, snatched the baton from his hand, and scattered the music copies in all directions. To quell the tumult, the curtain was lowered and the lights were extinguished. But the subscribers were in turn assailed, for they were met on emerging from the building by a crowd of exasperated supers and dancers, who followed them through the streets, shouting vengeance.

KNOWING well the temper of an Italian audience, our esteemed countryman, Mr. F. Cowen, has declined to allow his opera, *Signa*, to be performed at the Carlo Felice, Genoa. After many tedious rehearsals, the composer came to the conclusion that, with such executants as those placed at his disposal by the impresario, his work would stand no chance of appreciation. Probably, they were the best procurable, for, in sooth, there are at the present day but few Italian vocalists worthy of being regarded as representatives of "the land of song." At any rate, they are not to be found in Genoa. But the failure of the opera, which, under the circumstances, seemed inevitable, would, without the slightest hesitation, have been attributed to the music of the foreign composer, and not to the so-called singing of the natives.

In the early days of his career, Verdi had to suffer from the prejudices and incompetency of operatic managers and their performing companies. Whilst struggling in poverty at Busseto, the publishers laughed at him, and the impresarios showed him the door. Even when he had so far succeeded as to be allowed to put his opera, *Nabucco*, in rehearsal on the boards of "La Scala," he was beset with difficulties, the artists singing as badly as they could, and the band playing as though their only aim was to drown the noise of workmen busy in making alterations in the auditorium. No one paid the least heed, or showed the slightest interest, except the carpenters who were beating the rhythm of the melodies with their hammers as they were driving nails into the wood. They ceased to make this effect, not indicated in the composer's score, when the chorus began the strain to the words "Va, pensiero." The tuneful phrase caught their fancy and held them spell-bound. At the conclusion of the choral number, they, striking the wood-work with their tools, cried out, "Bravo, bravo, viva il maestro." These cheers from the carpenters, the first recognition of the merits of *Nabucco*, were regarded by the composer as an augury of success. They brought conviction that his music would touch the hearts of the people, and hearing later in the day snatches of the tune sung in the streets by the carpenters on their way home, he began to taste the sweets of popularity.

The rehearsals at La Scala of Verdi's new opera, *Falstaff*, are now taking place under far different circumstances. Order and secrecy are strictly observed. Should the carpenters dare give expression to feeling, dismissal might follow; and were they caught humming or whistling the tunes in the streets, a worse punishment would surely be inflicted upon them.

The Royal Choral Society, on the 2nd ult., gave its accustomed New Year's performance of the *Messiah* at the Albert Hall, under the direction of Sir Joseph Barnby. A few years ago the work designated by Handel a

"sacred oratorio" was to be heard in central London several times just before and after Christmas, but the dissolution of the Sacred Harmonic Society and the establishment of creditable suburban organisations have served to materially reduce the number of annual performances at the larger public halls. The vast building at Kensington was well filled on the occasion in question, and throughout the chorus maintained its supremacy, the encore awarded to "For unto us a Child is born" being thoroughly earned. As a general rule repetitions are of course to be reprobated, but there are times when the warmth of public approval needs such acknowledgment, and this was one of them. Miss Anna Williams, Madame Patey, Mr. Iver McKay (in lieu of Mr. Edward Lloyd, indisposed), and Mr. Watkin Mills were the soloists. Upon the efficiency of these artists it is needless to dilate.

The interest attaching to the new Mass in D of Miss E. M. Smyth, introduced by the Society on the 18th ult., may be accounted for in various ways. Firstly, there was the fact of a young lady essaying the loftiest flight possible in musical composition; then, among other incentives to curiosity, it was known that the Queen had looked with a kindly eye upon the composer (who is the daughter of a retired General), and that the ex-Empress Eugénie had promised to attend the initial rendering. Under these circumstances it was not surprising that the Albert Hall should be more fully and fashionably attended than usual. In no respect was disappointment the issue, saving maybe among those who had indulged the fancy that Royalty was about to present a female Bach, Beethoven, or Dvořák. Less imaginative folk believed that the ex-Empress would keep her word, and that Miss Smyth's composition would be alike creditable to her invention, and, perhaps, to her study of the Church music penned by the greatest masters of their art. It seems a pity that, having elected to write a mass, and having offered therein some excellent examples of thoughtful and cultivated workmanship, Miss Smyth should incur a suspicion of desiring to influence the ear rather than to affect the heart, by recommending that the bold and vigorous "Gloria" should be reserved for the concluding number, instead of following the "Kyrie." The idea was adopted by Sir Joseph Barnby, but even at the sacrifice of effect it would have been better to let the whole stand as in the score. Once let such changes be accepted without serious protest, and the door will be opened for endless suggestions of like nature. Effectiveness is, doubtless, a good thing in its way, but is of less value than symmetry and the preservation of the devotional idea.

Miss Smyth's treatment of sundry passages is not altogether clear on a first hearing, but she evidently has an accurate knowledge of the resources of the modern orchestra. Her choral writing is eminently forcible, and in the main telling, the "Kyrie," the "Gloria," and the "Credo" alike possessing features that claim notice as illustrations of feminine views of music as an adjunct to religious service. The solo portions are less engaging, this being partly ascribable to the demands made upon the extreme points of the vocal compass. The tenor and contralto solos are in this respect very taxing, more regard is shown for the soprano, whilst the work for the bass is so slight that it may be left out of the reckoning. The chance for the contralto comes with the "Sanctus," a really beautiful strain of sustained melody, to which the organ affords a rather heavy accompaniment, the latter part of the piece being for eight-part chorus. The "Benedictus," for soprano solo with three-part chorus—two sopranos and one alto, equal in numbers—is smoothly written, reaching by slow degrees an appropriately peaceful and subdued termination, and to the tenor soloist and ordinary four-part chorus are assigned the "Agnus Dei." Without in any place approaching greatness there is sufficient merit in the work to justify encouragement being given to Miss Smyth, though for the present she will do well to place a slight check upon ambition. In the department of secular cantata, for instance, she might render good service. The solo parts were conscientiously executed by Miss Esther Palliser, Madame Belle Cole, Mr. Ben Davies, and Mr. Watkin Mills, and with a few

exceptions the choral passages were delivered with adequate firmness. Sir Joseph Barnby, who had left nothing undone to secure a satisfactory performance, at the conclusion led forward Miss Smyth to receive loudly expressed congratulations. After the interval Parts I. and II. of the ever-fresh *Creation* were given.

* * *

La Rosière, a new comic opera by Messrs. Harry Monkhouse and E. Jakobowski, marked the re-opening of the Shaftesbury Theatre on the 14th January. It generally happens with such productions that the dialogue is in excess of the music, but at the first performance of this work the score was far too plentifully studded with solo numbers, considering the extreme thinness of the story. M. Jakobowski has such a fluent pen that a few extra pieces seem to impose no burden upon him. Light, melodic, and tripping as are his songs and concerted pieces, it is quite possible for audiences to have somewhat too much of them in the course of a three hours' entertainment, and however strenuous the claims of those particularly interested, it would be well were he in future to exercise more discretion in compliance. Upon one section of his labours the composer may be cordially congratulated. Towards the close of the second act the stage is crowded with a troop of Trizani and Eastern troubadours, who, to strains thoroughly characteristic of their nationality, engage in exciting dances. Here there is a warmth of colour and distinctiveness not apparent in the ballads and concerted pieces; the solos, taken as a whole, are certainly pleasing, but they leave no such impression upon the mind as the pages reminiscent of the Hungarian style. The chief vocal duties devolve upon the Misses Marie Halton, Violet Cameron, Lucille Saunders, Messrs. J. G. Robertson and Barrington Foote, whose capabilities have been carefully considered; and the comedy element is sustained by Messrs. William Elton and Frank Thornton. The conductor is Mr. Barter Johns. In decorative features *La Rosière* is strong.

* * *

In *The Magic Opal*, produced by Mr. Horace Sedger, at the Lyric Theatre, on January 19th, Señor Albeniz makes a decided advance in the favour of the London public as a composer. This is, of course, not the first opera written by the well-known Spanish pianist, but, hitherto, his gift of invention has had but scanty opportunity in this country. The music of *The Magic Opal* is, from the comic opera aspect, of a very superior class. Its brisker rhythms are free from the commonplace, and whenever the dramatic situation will permit, Señor Albeniz evinces laudable ambition, together with the means of fulfilment that, at some future period, may lead to the introduction of a serious work, calculated to give him a loftier position. In the meantime, he is to be credited with an opera that, whilst gratifying those who desire nothing beyond fresh and flowing tunefulness, interests others who look for constructive skill and the grander resources of the composer's art. A serenade for baritone and soprano, soon after the rising of the curtain, and a sestet in the second *finale* may be singled out for mention as proof of the ability and taste generally observed in the workmanship of Señor Albeniz. The book, furnished by Mr. Arthur Law, scarcely reaches the same excellence. The gem giving the title to the opera, causes the possessor to be passionately loved by all who may touch him or her. It was captured, in years past, from a party of Greek bandits who, for obvious reasons, are anxious to regain it. During a village bridal, it falls into their hands, and is carried back in triumph to their mountain home, where the mischief it has previously occasioned takes a new turn. The music is very well interpreted by Miss Aida Jenoure and Mr. John Child as the lovers, whose nuptials are, for a while, interrupted; Mr. Wallace Brownlow as the bandit chief; Miss May Yohe (a new-comer from America, with a deep and powerful contralto voice) as a fascinating member of the predatory band; and a capital orchestra and chorus, with Mr. Herbert Bunning at the conductor's desk. Miss Susie Vaughan, Mr. Harry Monkhouse, and Mr. Fred Kaye have comic characters. Should *The Magic Opal* fail to attract, it will not be through any shortcomings on the part of Señor Albeniz.

THE music specially composed by Dr. Hubert Parry for the play *Hypatia*, at the Haymarket, though, of course, designed for the illustration of certain stages of the action, will be heard to much greater advantage as a suite (in which form it is to figure during the forthcoming season of the Philharmonic Society) than as accompaniment to the stage performance. The fact is, audiences are disinclined to bestow much attention upon music when the curtain is down, preferring to discuss what they have already seen than to prepare their minds through the orchestra for what is to follow. Dr. Parry's music deserves, however, the greatest consideration. It comprises an elaborate overture, *entr'actes*, and incidental strains, among the latter of which is a bold barbaric processional march of Roman soldiery. The introduction to the third act (a delicate *Andante* in B flat) and the *entr'acte* music in G to the fourth act are highly suggestive pieces, for which a favourable reception in the concert-room may be safely predicted. For the Haymarket performance of Dr. Parry's expressive music, Mr. Tree commissioned Mr. Carl Ambruster to engage an adequate orchestra, including two trombone players and an executant on the bass tuba.

* * *

MASSENET's *Werther* should be produced in London during the summer as well as Mascagni's *I Rantzau* and Leoncavallo's tragic little opera *I Pagliacci*. The French composer's work, given for the first time about a year ago in Vienna, has at length reached Paris, where (at the Opera Comique) its exponents have been Mlle. Delna (the heroine Charlotte), Mlle. Laisné (who, as Sister Sophie, has some bright and piquant music), M. Ibos (the melancholy Werther), and M. Bouvet (the husband Albert). The metropolitan public, always willing to liberally recognise managerial enterprise, are sure to ask, too, for Verdi's *Falstaff*.

* * *

MUSIC is not being neglected in connection with the World's Fair at Chicago. In the Exhibition 300 concerts are to be given with an orchestra of 120 performers, and there will be choral festivals of 2,500 voices supported by 200 instruments three times a week during May, June, and September. In the last-named month Dr. Mackenzie will be present. Of course he takes with him the new oratorio *Bethlehem*, concerning which—particularly the musical dialogue between the shepherds in the fields—report speaks in glowing terms. Other musical schemes on an extensive scale are expected to be promulgated in the course of the next three months.

* * *

THE "Paderewski worship" is, if possible, even more pronounced in New York and Boston than in London and our leading provincial cities. The famous pianist has been greeted with the utmost enthusiasm, whilst for some of the concert tickets have brought a high premium.

* * *

ERE long it is probable that Mlle. Zélie de Lussan—whose *Carmen* and *Maria* (*Daughter of the Regiment*) won the approval of the Queen—will start in management on her own account in order to produce a new opera by MM. Bernicat and Messager, called *Fanchette*. The period is that of the storming of the Bastille, and the heroine is a street singer.

WE have much pleasure in announcing that the prize—a Schiedmayer Pianoforte, supplied by the firm of Archibald Ramsden—offered by the Proprietors of THE LUTE for the best anthem for Easter, was, after a spirited competition, awarded by the adjudicator, Dr. F. Osmond Carr, to Mr. Orlando Morgan. The successful composition will be published in next month's LUTE.



"LUT

REV.



P.W. I

"LUTE". No 122.

Also published separately. PRICE 3d

"AWAKE, GLAD SOUL, AWAKE!"

Easter Anthem

REV. J. S. B. MONSELL.

LONDON:

M. B. FOSTER.

PATEY & WILLIS, 44, G^T MARLBOROUGH ST., W.

Andante gioioso.

f SWELL REEDS

Awake, glad soul! awake, a - wake! — Thy Lord hath ri - sen

Awake, glad soul! awake, a - wake! — Thy Lord hath ri - sen

Awake, glad soul! awake, a - wake! — Thy Lord hath ri - sen

Awake, glad soul! awake, a - wake! — Thy Lord hath ri - sen

long. — Go to His

long. — Go to His

long. — Go to His grave, — and with thee take Both tune - ful

long. — Go to His grave, — and with thee take Both tune - ful

mf

P.W. 1713.

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grave, and with thee take Both tune - ful heart and
grave, and with thee take, with thee take Both tuneful heart and
heart and song with thee take Both tuneful heart and
heart tune - ful heart and

song; Awake, a - wake!
song; Awake, a - wake! *mf espress.*
song; Awake, a - wake! Where life is waking all a -
song; Awake, a - wake! *sw. p*

mf Where Love's sweet voi - ces sing, *espress.* Where life is waking all a -
Where Love's sweet voi - ces sing,
- round.

round,

p When Love's sweet voi - ces sing - *mf* The first bright blos - som may be

When Love's sweet voi - ces sing - *mf* The first bright blos - som may be

cres. The first bright blos - som may be found *cres.* Of an e - ter - nal

found *cres.* Of an e - ter - nal *cres.*

The first bright blos - som may be found *cres.* Of an e - ter - nal

found *cres.* Of an e - ter - nal

ff Spring, — an e - ter - nal Spring! — A - wake a -

Spring, — an e - ter - nal Spring! — A -

ff Spring, — an e - ter - nal Spring! — Awake, glad soul! — A - wake a -

Spring, — an e - ter - nal Spring! — Awake, glad soul! — A - wake a -

14V. 1713.

_wake! Glad soul, a - wake! — Awake, glad
 _wake! Glad soul! — Awake, glad
 _wake! Glad soul, a - wake! — Awake, glad
 _wake! Glad soul, a - wake! — Awake, glad

soul, a - wake! thy Lord hath ri - sen long. —
 soul, a - wake! thy Lord — hath ri - sen long. —
 soul, a - wake! thy Lord hath ri - sen long. —
 soul, a - wake! thy Lord hath ri - sen long. —

L'istesso tempo, ma tranquillo.
 rall. SWELL dolce

*Tenors.

dolce

*Basses.

dolce

The shade and gloom of life are fled This re-sur-rec-tion

The shade and gloom of life are fled This re-sur-rec-tion

cres.

day;

Henceforth in Christ are no more dead,

cres.

day;

Henceforth in Christ are

*mf**p**cres.*

The grave hath no more prey;

no more dead, The grave hath no more prey; In Christ we live, in

In Christ we wake and rise;

And the sad tears

Christ we sleep,

And the sad tears

mf *maestoso**dim**p*

rit: espress.

death makes us weep He wipes from all our eyes — *rit.* He

death makes us weep He wipes from all our eyes — *rit.* He

rit: espress.

p rall.

wipes the sad tears, death makes up weep, from all our eyes —

wipes the sad tears, death makes up weep, from all our eyes —

p rall. *a tempo* *mf*

rit. *a tempo*

cres.

Tempo Impo

Then wake, glad heart! awake, a - wake! And seek thy ri - sen

Then wake, glad heart! awake, a - wake! And seek thy ri - sen

Then wake, glad heart! awake, a - wake! And seek thy ri - sen

Tempo Impo Then wake, glad heart! awake, a - wake! And seek thy ri - sen

Lord; Joy in His
 Lord; Joy in His
 Lord; Joy in His re - sur - rec - tion take, and com - fort
 Lord; Joy in His re - sur - rec - tion take, and in His

re - sur - rec - tion take And com - fort in His
 re - sur - rec - tion take joy And com - fort in His
 in His word joy And com - fort in His
 word, com - fort in His

word A - wake, a - wake!
 word A - wake, a - wake! *mf* espress.
 word A - wake, a - wake! And let thy life thro' all its
 word A - wake, a - wake!

mf
One long thanks - giv - ing be, And let Thy life thro' all its

mf
One long thanks - giv - ing be,

ways

sw. mp

ways

p
One long thanks - giv - ing be

mf
One long thanks - giv - ing be

Its theme of joy, its song of

cr.

cres.
Its theme of joy, its song of praise, "Christ

praise, *cres.*
Its theme of joy, its song of praise, "Christ

praise, *cres.*
Its theme of joy, its song of praise, "Christ

* DRESSEN AVE.

© E. W. 1713.

LUTE NO 122.

its

died and rose for me" *ff* *mp* "rose

died and rose for me" *ff* *mp* "died and

died and rose for me" *ff* *mp* "rose

died and rose for me" *ff* *mp* "rose

SWELL ORG. *p*

p *accel: e cres:*

for me" Al - le - lui - a! Al - le - lui - a!

p rose for me" Al - le - lui - a! Al - le - lui - a! Al -

p for me" Al - le - lui - a! Al - le - lui - a!

p for me" Al - le - lui - a! Al - le - lui - a!

accel: e cres:

CT DIAP. ADD TO CT.

ff

Al - le - lui - a! A - wake a -

le - lui - a! Then

Al - le - lui - a! Then wake, glad heart! A - wake a -

Al - le - lui - a! Then wake, glad heart! A - wake a -

FULL. ff

AWER. 1713.

- wake! Glad heart a - wake! A - wake, glad

- wake! Glad heart! A - wake, glad

- wake! Glad heart a - wake! A - wake, glad

- wake! Glad heart a - wake! A - wake, glad

heart, a - wake, And seek Thy ri - sen Lord!

heart, a - wake, And seek Thy ri - sen Lord!

heart, a - wake, And seek Thy ri - sen Lord!

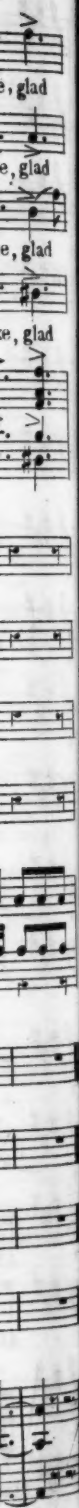
heart, a - wake, And seek Thy ri - sen Lord!

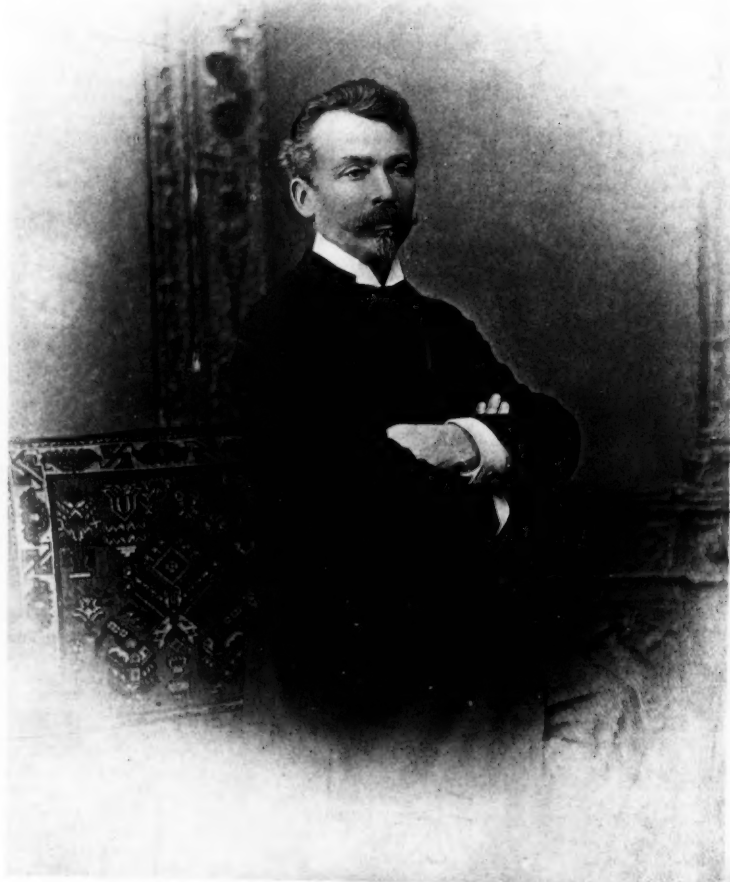
A - men!

A - men!

ff A - men!

ff A - men!





*A mon cher et excellent ami Francesco Berger
 Veuvenier bien affectueux
 Londres le 2 avril 1892*

No
 Register

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